THE GIANTS OF OLD

ANCIENT RACES MARVELS OF PHYSICAL DEVELOPMENT.

The Semibarbarians of One Thousand Years Ago Were All Remarkably Proportioned Men—The Giants of Ancient Greece and Rome.

That the human race has degenerated in size as well as longevity is a fact well attested by various authorities. A prominent Washington physician who has made a life study of orain and cerebral developments, says that, on visiting the catacombs of Paris, what struck him most in those vast repositories of the contents of the city's ancient graveyards was the great size of the skulls in comparison with those of more modern mankind. This superiority of development in the men who lived 1,000 years or more ago the scientist attributes to the open air life then in vogue and the physical sports and exercises indulged in.

There are several races of giants mentioned in the Bible, and the Greek and Roman historians have recorded many examples which serve to show that these specimens of elongated humanity were by no means rare at one period of the world's history.

Thus it is mentioned that the Emperor Maximian was eight feet some inches high. The body of Orestes, according to the Greeks, was eleven and a half feet in height, the giant Galbora, brought from Arabia to Rome under Claudius Caesar, measured near ten feet, and the bones of Secondilla and Puslo, keepers of the gardens of Sallust, were but six inches shorter.

The probability is that outside of cultivated Greece and Rome among the semibarbarous of the greater part of present day European nations physical development reached often to more wondrous proportions.

The Chevalier Scory in his voyage to the peak of Tenerife says that they found in one of the sepulchral caverns of that mountain the head of a Guanche which had eighty teeth and that the body was not less than fifteen feet long. The giant Ferragus, slain by Orlando, nephew of Charlemagne, was eighteen feet high.

Revland, a celebrated anatomist who wrote in 1614, says that some years before that time there was to be seen in the suburbs of St. Germane the tomb of the giant Isoret, who was twenty feet high.

At Rouen in 1509, in digging in the ditches near the Dominicamo, there was found a stone tomb containing a skeleton whose shin bone reached up to the girdle of the tallest man there, being about four feet long, and consequently the body must have been seventeen or eighteen feet high. Upon the tomb was a plate of copper upon which was engraved, "In this tomb lies the noble and puissant lord, the Chevalier Ruon de Vallemont, and his bones." There is, indeed, evidence in the ponderous armor and two handed swords which remain to us in museums to prove that the knight of the ages of chivlary was a heroic specimen of human architecture.

Platerins, a famous physician, declared that he saw at Lucarne the true human bones of a subject who must have been at least nineteen feet high.

Valance, in Dauphine, boasts of possessing the bones of the giant Bucart, tyrant of the Vivarais, who was slain by an arrow by the Count de Cabilion, his vassal. The Dominicans had a part of his shin bone, with the articulation of the knee, and his figure painted in fresco, with an inscription showing that this giant was twenty-two and one-half feet high and that his bones were found in 1705 near the banks of the Moderl, a little river at the foot of the mountain of Crusol, upon which (tradition says) the giant dwelt.

On Jan. 11, 1633, some masons digging near the ruins of a castle in Dauphine, in a locality which had long been known as the Giant's field, at the depth of eighteen feet discovered a brick tomb thirty feet long, twelve feet wide and eight feet high, on which was a gray stone, with the words "Theotobochus Rex" cut thereon. When the tomb was opened they found a human skeleton, entire, twenty-five and one-half feet long, ten feet wide across the shoulders and five feet deep from the breastbone to the back. The teeth were each about the size of an ox's foot, and his shin bone measured four feet.

Near Margarino, in Sicily, in 1516, was found a giant thirty feet high. His head was the size of a hogshead, and each of his teeth weighed five ounces.

Near Palermo, in the valley of Magara, in Sicily, a skeleton of a giant thirty feet long was found in the year 1548 and another thirty-three feet high in 1550. Several of the gigantic bones of the latter subject are still preserved by private persons in Italy.

The Athenians found thirty-two famous skeletons, one thirty-four and another thirty-six feet in height.

At Totic, in Bohemia, in 758, was found a skeleton the head of which could scarcely be encompassed by the arms of two men together and whose legs, which are still preserved in the castle of the city, were twenty-six feet long.

The celebrated English scientist, Sir Hans Sloane, who treated the matter very learnedly, does not doubt the facts above narrated, but thinks the bones were those of elephants, whales or other animals. But it has been well remarked that, while elephants' bones may be shown for those of giants to superficial observers, this can never impose upon such distinguished anatomists as have testified in many cases to the mammoth bones being unmistakably human.—Philadelphia Record.

Be patient with every one, but above all with yourself.—Francis.

A German Station Master.

Charles Edward Russell in Everybody's Magazine describes an official of one of Germany's government owned railways:

"The station master at Bomburg-Pomburg, standing erect in approved military attitude at the end of the platform that bounds his dominion, is one of the grandest sights in nature. His magnificent uniform of blue and gold shines conspicuous in the sun. His red cap of office is adorned with much gilt, and the occasion, let us say, being festival, he wears with pomp and circumstance a massive sword. As Napoleon upon the field of battle, he from his coign of vantage surveys the scene of action—calm, imperturbable, majestic, full of thought and command. A long train is drawn up at the station, and he stands where all passengers can derive pleasure and edification from gazing upon him. He looks down the platform and observes that his adjutants are properly herding and shoving about the low, degraded third class passengers, but he gives no sign."

A GENEROUS CRITIC.

Story of John Oxenford, a Once Famous London Character.

John Oxenford was for years the leading theatrical critic of London. Mr. Oxenford was troubled with a serious bronchial affection, which occasionally disturbed the audience, for he refused to give up his beloved theater, although desperately ill. A certain rising young actor was very anxious to obtain Oxenford's valuable opinion on his work, and the tender hearted old gentleman literally left his bed and came down to the theater on a bitter cold night to do a good action to a clever youngster. In the middle of one of the actor's finest scenes on came the cough from the Oxenford box. It continued so long that it unnerved the actor, and he came to a dead stop. To the surprise of everybody he advanced to the front and said, "Ladies and gentlemen, I am sorry to say that unless the old gentleman with the irritating cough retires temporarily from the theater I really cannot go on. I forget everything. It is painful so to address you, but I am powerless in the matter and place myself in your hands."

The disturbance at once ceased, and the box was empty. When the curtain fell a friend rushed around and, breathless, said to the distressed actor: "Do you know what you have done? Do you know who it was that you turned out of the box?" "I neither know nor care," was the reply. "Why, it was John Oxenford!" The actor was paralyzed, but he got his good notice all the same. The veteran critic went home coughing to praise the young actor who had turned him out.

JUDGING DOGS.

The Rules by Which the Different Points Are Valued.

The average man is greatly puzzled to find one dog awarded a first prize and another, which to him appears to be quite as fine a specimen, awarded no prize at all. A man who knows the relative values of the different points in all breeds of dogs is a veritable walking encyclopedia.

Generally speaking, the best dog is one which comes nearest the standard of requirements for its own particular breed, about 25 per cent of the points being usually awarded for fine head proportions, an equal number for legs and feet, a similar number for body and color and the rest for symmetry.

In the Dalmatian, for instance, thirty points are given for color and markings, while head, eyes and ears have only fifteen; the bulldog, on the other hand, has forty-five for head and ears, while coat and color amount to but five points; the collie has twenty-five for coat, color being immaterial, and twenty-five for head and ears.

The St. Bernard has forty for head and ears and five each for coat and color. The Pomeranian has but fifteen for head and ears, forty-five points going for coat, color and tail, with fifteen for appearance. It may be set down as governing in all breeds of dogs that whatever is the typical feature of that breed is the feature upon which stress is laid in the allotment of points.

CHARING CROSS.

History of This Ancient Landmark of London.

In reading English history you will happen across numerous references to Charing Cross, but the chances are you will wonder if the allusion is to a real cross erected as a memorial or simply a crossroad. Charing Cross was formerly one of the noted landmarks of Britain, and its history is an follows: In November of the year 1291 "Good Queen Eleanor," as she was termed by her loyal subjects, was called to join her husband, who was then making an expedition into Scotland. When Eleanor had got as far on her way as Grantham she sickened and died.

The remains must, of course, be buried at Westminster, and the funeral cortege started in that direction.

During the time this royal funeral procession was slowly winding its weary way toward the capital thousands of people flocked to the wayside to get a glimpse of it. It was a great event in the history of the rural districts, and they did everything possible to make the solemn occasion a memorable one. Wherever the procession halted for the night or for other cause the people afterward set up a memorial. One of the longest stops was made at Charing, and subsequently a richly carved memorial cross was erected on the site of the camp. This was the Charing Cross of history. It stood until 1647, when the last vestige of it was destroyed during the civil wars of Charles I., the vandals who destroyed the relic claiming it to be a monument of popish superstition. Charing Cross as seen today was erected by the Southern Railway company in the year 1865.

A SHIP WORTH TAKING.

What the Capture of the San Philipe Meant to England.

On the 9th of June, 1587, Drake, coming back from "singeing the king of Spain's beard in Cadiz," fell in with a huge vessel, which he captured. She proved to be the San Philipe, an East Indiaman owned by the king of Spain himself and then the largest merchantman afloat.

Her cargo, valued at more than a million sterling of modern money, was in itself the most valuable ever captured, but there was something else even more valuable than the cargo. This consisted of the ship's papers and accounts, which disclosed to the merchant adventurers of England all the methods and mysteries and the boundless possibilities of the East India trade.

Indeed, it would hardly be stretching the facts to say that the morning which saw the capture of the San Philipe saw also the dawn of our Indian empire. The immediate result was the formation of the East India company, which was not only the greatest commercial corporation the world had ever seen, but also the only one that ever commanded its own armies and fleets and wielded powers little less than imperial.—London Spectator.

STAGECOACHING DAYS.

An Old World Era With a Decided Flavor of Romance.

The old coaching days, as far as convenience for travel was concerned, were the dawn of the great days of our present rapid means of communication. The seventy years or so in which mail coaches waxed and flourished and finally died out before the incursion of railways and steam engines have a decided flavor of romance attached to them, and no doubt the coming and going of stagecoaches lent a certain amount of color and interest and life to the country places and towns through which ran the great main coaching roads. The Bath road, the Dover road, the York road were highways of communication along which rolled the heavy private coaches and chariots of the country magnates, and the stagecoaches with their steaming horses passed the various stopping places with the regularity of clockwork.

These stagecoaches, with their complement of coachmen and guards, afforded endless subjects of interest and illustration to the artist and the literary men of the day. Imagine Charles Dickens without stagecoaches and denuded of all his vivid descriptions of the scenes such as those in the yard of the White Hart inn, High street, Borough, in "Pickwick," or of the mail coach on the Dover road in "A Tale of Two Cities." It is difficult for the present generation to realize the fatigue and the wintry cold of such long journeys, when frozen feet were enveloped in a little straw, and a "shawl" folded round the neck was thought to be a fit protection against the keen night air.—London Standard.

THE PRIVATE WON.

Rebuked His Superior Officer and Escaped Court Martial.

Charles Bradlaugh when in the British army was orderly room clerk, and a newly arrived officer once entered the room where he was sitting at work and addressed to him some discourteous order. Private Bradlaugh took no notice. The order was repeated with an oath. Still no movement. Then it came again, with some foul words added. The young soldier rose, drew himself to his full height and, walking up to the officer, bade him leave the room or he would throw him out. He went accordingly, but in a few moments the grounding of muskets was heard outside, the door opened and the colonel walked in, accompanied by the officer.

It was clear that the private soldier had committed an act for which he might be court martialed, and as he said once, "I felt myself in a tight place." The officer made his accusation, and Private Bradlaugh was bidden to explain. He asked that the officer should state the exact words in which he had addressed him, and the other, who had, after all, a touch of honor in him, gave the offensive sentence word for word. Then Private Bradlaugh said, addressing the colonel, that the officer's memory must surely be at fault in the whole matter, as he could not have used language so unbecoming to an officer and a gentleman. The colonel turned to the officer with the dry remark: "I think Private Bradlaugh is right. There must be some mistake" And he left the room.

PEPYS AS A PLAYGOER.

The Time When Women First Appeared on the English Stage.

In the methods of producing plays Pepys' period of playgoing was coeval with many most important innovations which seriously affected the presentation of Shakespeare on the stage. The chief was the substitution of women for boys in female roles. During the first few months of Pepys' theatrical experience boys were still taking the women's parts. That the practice survived in the first days of Charles II.'s reign we know from the well worn anecdote that when the king sent behind the scenes to inquire why the play of "Hamlet," which he had come to see, was so late in commencing he was answered that the queen was not yet shaved. But in the opening month of 1661, within five months of his first visit to a theater, the reign of the boys ended. On Jan. 3 of that year Pepys writes that he "first saw women come upon the stage." Next night he makes entry of a boy's performance of a woman's part, and that is the final record of boys masquerading as women in the English theater. I believe the practice now survives nowhere except in Japan. This mode of representation has always been a great puzzle to students of Elizabethan drama. It is difficult to imagine what boys in Shakespeare's day, if they were anything like boys of our own day, made of such parts as Lady Macbeth or Cleopatra. Before, however, Pepys saw Shakespeare's work on the stage the usurpation of the boys was over.

It was after the Restoration, too, that scenery, rich costume and scenic machinery became, to Pepys' delight, regular features of the theater. When the diarist saw "Hamlet" "done with scenes" for the first time he was most favorably impressed. Musicbl accompaniment was known to prerestoration days, but the orchestra was now for the first time placed on the floor of the house in front of the stage instead of in a side gallery. The musical accompaniment of plays developed very rapidly, and the methods of opera were applied to many of Shakespeare's pieces, notably to "The Tempest" and "Macbeth."—From "Pepys and Shakespeare," by Sidney Lee, in Fortnightly Review.

Christianity In Pompeii.

For the first time, it is believed, in history clear evidence has been found of the influence of Christianity in Pompeii. This is a discovery of high interest for students of archaeology. While some excavations were being made on the northwest side of the dead city there was brought to light a terra cotta vessel bearing the so called monogram of Christ surrounded by the crown of thorns. The vessel is attributed to the first century of the Christian era. It was found at a depth of about twelve feet below the surface.

ASPARAGUS.

Its Relation to the Famous Asphodel of the Early Ages.

As a tickler of the palate asparagus has come down the ages with all the weight of Greek and Roman approval. Plato ate it by the plateful, and Aristophanes, the humorist, regarded it as a great aid in digesting the crank philosophers of the day.

It is an odd fact that this culinary plant is closely related to the famous asphodel, which was supposed by the ancients to be the leading flower in the gardens of the elysium, the Greek purgatory or paradise. A part of the quaintness of this lies in the fact that the roots possess purgative qualities. The roots and fruit of both were formerly much used in medicine for this purpose.

According to the superstition of the Romans, the manes of the dead fed on the roots of the asphodel. They planted it, therefore, in and around the cemeteries; hence to this day it covers with its beautiful golden blossoms as profusely as dandelions the Apulian hills and valleys, and the sheep feed on it greedily.

It belongs to the same natural order of perennials, and the only difference between the asparagus and the asphodel appears to be in the fruit and the color of the flowers. So abundant is the wild asparagus in the steppes of Russia that cattle eat it like grass, just as Italian sheep devour its botanical cousin.

A HISTORIC SHELLFISH.

The Purpura Was Quite a Factor In the World's Civilization.

A small sea creature has done a lot to assist the development of civilization. It is known as the murex or purpura. From it the Phoenicians manufactured the Tyrian purple, the origin of their wealth and prosperity. As each shellfish yielded but one drop of the dyeing material and as 300 pounds were needed to dye fifty pounds of wool the home fisheries became in time exhausted. Then, finding it necessary to seek a supply elsewhere, the traders started on the first voyage of discovery ever made. Owing to this voyage the Mediterranean, with all the countries that surround it, was discovered.

Through this small creature also the first colonies were founded. The Phoenicians, finding it impracticable to bring home large shiploads of the fish, built at those spots where the raw material abounded factories, which gradually developed into permanent settlements.

And as many of these colonies were founded on Grecian islands the apt natives quickly acquired the arts and industries of their visitors, which were soon diffused throughout Greece, and the first seeds of civilization were sown.

BELLS AS BAROMETERS.

Their Tone Will Indicate What the Weather Will Be.

Church bells can serve another purpose besides ringing you to worship. They make a good substitute for a barometer. As the atmosphere is the sole conductor of sound from the bell to the ear, it is obvious that the intensity and quality of the sound as perceived by the ear will depend on the state of the medium through which it comes. For instance, if bells sound very distinctly of an evening, this points to the probability of a wet day following, since air heavily charged with moisture conducts sound better than dry air. So, too, as dense air conducts better than light air, bells sound more clearly when the barometer is high than when it is low, other things being equal, and so, too, with hot and cold air. These principles are familiar to all country folk living within the sound of church bells. About five miles from Lebekke, in Belgium, there are some small bells which are called "water bells." When they are heard distinctly in the town rain is sure to follow.—London Spectator.

A PLEA FOR THE PEN.

Regret at Typewriter's Encroachment on Handwriting.

It is to be regretted that the handwriting of literary workers and even learned professors and physicians is so often illegible and provokes adverse criticism. The typewriter is a boon to such writers and ought to be adopted for the safety of the public and press, but it cannot supersede the pen, which is purely individual and the most natural exponent of the writer. Individuality in writing is the strongest plea in its favor and for its continuance. The typewritten letter may be pleasing to the eye in its regular, mechanical and legible outlines, but is valueless without the pen and ink autograph—the indorsement of the writer—which alone commands its recognition and appreciation.

Many philosophers and authors, from Shakespeare to the present day, have found the handwriting a reflection of temperament. Nathaniel Hawthorne makes interesting deductions from a study of the autographs and writings of noted characters and states, "There are said to be temperaments endowed with sympathies so exquisite that by merely handling an autograph they can detect the writer's character with unerring accuracy."

Mrs. Browning recognized intuitively an analogy between the handwriting and temperament as seen in the lines from "Aurora Leigh:"

"I know your writing, Romney, recognizing the open hearted A, the liberal sweep of the G."

Authors are autographing their works, giving the most distinctive and reflective touch of personality to those endowed "with sympathies so exquisite" or logical deduction so keen as to catch a glimpse of the writer's character and temperament from the chirographical outlines.

The plain type, however readable and legible, cannot command the high commercial value of the handwriting of persons of note, which conveys more than the written sentence in the peculiarity of its formation.

Contrast the rapidly formed and somewhat illegible leters of the impulsive hand vibrating with the pulse and thought of the writer with the stereotyped and mechanical letters of the machine manipulated by whom—the correspondent's clerk or secretary? The sentiment is emphasized by the handwriting, while the typewritten letter is received with suspicion or incredulity as being the sincere thought of the writer or a capricious freak of his representative.

Let the physician cultivate a clear, legible hand for the sake of his patient's longevity and the learned professor return to his copy book text, but substitute cold, plain type for the warm, pulsating strokes of the pen? Never.—Mary H. Booth in Philadelphia Ledger.

TRICKS OF THE TRADE.

Even the Great Painters Have Little Ways of Their Own.

On one of Edward Moran's visits to London he made a careful study of Turner, for while his own pictures do not share the latter's influence to anything like the degree which marks the painting of Thomas, his talented brother, Edward Moran profoundly admires the genius of the famous Englishman.

They stopped in front of "Childe Harold's Pilgrimage," and Mr. Moran, after examining the canvas closely, made the startling assertion that the vase to the right was not a part of the picture, but was pasted on it. Mr. Warnham laughed the idea to scorn and said it was absurd. Mr. Moran persisted that he was right and wagered a dinner that he could prove it if he were given the opportunity.

The wager was accepted. The picture was taken down, the glass was removed, and, to the astonishment of the keeper, Mr. Moran raised the edge of the paper over which, surely enough, the vase had been painted. Evidently, to save himself the trouble of drawing the object, Turner had cut the vase out of some print, skillfully hiding the point of juncture.

When, some years ago, all three of Edward Moran's pictures at the Philadelphia academy exhibition were maliciously "skied," Mr. Moran, just before the opening of the exhibition to the public, got a ladder and, with his palette set with dark red water color, proceeded to cover with it every inch of the three canvases. On the opening day of the exhibition his pictures, stored in the handsome frames, were daubs of red paint.

Moran vouchsafed no explanation to any one. When the exhibition was over he washed off the water color and put the pictures in the show window of a leading jeweler, with this inscription: "These three paintings were 'skied' by the hanging committee of the Pennsylvania Academy of the Fine Arts." A crowd of people was all day before the window, and by the morrow the pictures were sold.—New York Herald.

His Final Realism.

Never was the delirium of alcoholism more vividly represented than it was recently in the little rural theater of Nemours. It was depicted in all its spasms of hideous torture by M. Chirac, a confirmed inebriate, but known to many playgoers of Paris, because a few years ago he was an actor of some repute. As the hideous depicter of the drunkard at Nemours he won the unstinted applause of every one in the theater. In the excitement of it women fainted and men grew pale. As the actor was carried off the stage at the end of the fearful scene men and women all over the house rose to their feet and cheered. A few minutes later a hush fell over the little theater when the announcement was made from the stage that M. Chirac had died in the spasms and that the play was at an end. Then for the first time the audience realized that M. Chirac was not acting when he had represented the drunkard. He was actually in the convulsions preceding death from alcoholism.—Argonaut.

An "Exclamatory" Ailment.

A colored man in the employ of Representative James D. Richardson of Tennessee was detailing to a friend the particulars of a relative's illness, when, according to the congressman, the following dialogue ensued between the two darkies:

"Yes, sirree!" exclaimed the negro first referred to. "Mose is sure a sick man. He's got exclamatory rheumatism."

"You mean inflammatory rheumatism," explained the better informed colored man. "De word 'exclamatory' means to yell."

"Yes, sir, I knows it does," quickly responded the other in a tone of decided conviction, "and dat's jest what de trouble is—de man jest yells all de time."—Success Magazine.

VIRGINIA:—In the circuit court for the county of Accomack, in the vacation of the said court, on the 4th day of May, A. D., 1906.

The Parksley National Bank, a corporation existing under the laws of the United States, a judgment creditor of E. Addie Parkes, which sues on behalf of itself and all the other unsatis Adjudgment creditors of the said E. Addie Parks who will come in and costs tribute their due proportion of the fied. and expenses of this suit.....Plaintiff

against

E. Addie Parkes, G. Walter Mapp, trustee, Mary S. Corbin, Sadie P. Bayley, John E. Mapp, trustee, and the said G. Walter Mapp in his own right, and Robert L. Parkes.....Defendants.

In Chancery.

The object of this suit is to subject the real estate of the said E. Addie Parks to the satisfaction of a judgment in favor of the said plaintiff for the sum of $106.38, with interest on $105.00, part thereof, from August 22nd, 1904, until paid, and $13.80 costs.

Affidavit having been made before the clerk of the said court that E. Addie Parkes, one of the defendants in the above entitled cause, is a non-resident of the State of Virginia, on the motion of the plaintiff, by its attorneys, it is ordered that she, the said non-resident defendant, do appear here within fifteen days after due publication of this order and do what is necessary to protect her interests; and that this order be published once a week for four successive weeks in the "Peninsula Enterprise," a newspaper published at Accomack C. H., Virginia, and also posted at the front door of the Court-house of the said county on the third Monday in May, A. D., 1906.

Teste: John D. Grant, C. C.

A Copy—

Teste: John D. Grant, C. C.

Rew & Rew, p. q.

VIRGINIA:—In the circuit court for the county of Accomack, in the vacation of the said court, on the 2nd day of May, A. D., 1906.

William C. Watkinson and Jennie his wife.....Plaintiffs

against

Sarah E. Watkinson, Administratrix of William Watkinson, deceased, and the said Sarah E. Watkinson, in her own right, George T. Groton and Bettie F., his wife, in right of said wife, Minnie Chance, Robert Watkinson, Tibbie Watkinson, Minnie Parkes and Shelley Parkes, the last four of whom are infants under the age of twenty-one years..Defendants

In Chancery.

The object of this suit is to partition the real estate of which William Watkinson died seized and possessed.

Affidavit having been made before the clerk of said court that Minnie Chance, one of the defendants in the above entitled cause is a non-resident of the State of Virginia, on the motion of the plaintiffs, by their attorneys, it is ordered that she, the said non-resident defendant, do appear here within fifteen days after due publication of this order and do what is necessary to protect her interests; and that this order be published once a week for four successive weeks in the "Peninsula Enterprise", a newspaper published at Accomack C. H., Virginia, and also posted at the front door of the courthouse of the said county on the third Monday in May, A. D., 1906.

Teste: John D. Grant, C.

A Copy:—

Teste: John D. Grant, C.

Rew & Rew, p. q.

VIRGINIA:—In the circuit court for the county of Accomack, in the vacation of the said court, on the 2nd day of April, A. D., 1906.

Harold P. West, trading as P. West.....Plaintiff

against

J. S. Kistler and J. M. Robbins, partners trading as J. S. Kistler Company.....Defendants

In Assumpsit.

The object of this suit is that the plaintiff recover of the defendants the sum of $579.37½, with legal interest from the 21st day of April, D. 1906.

Affidavit having been made before the clerk of the said court that Kistler and J. M. Robbins, the defendants in the above entitled cause are non-residents of the State of Virginia, on the motion of the plaintiff, by his attorney, it is ordered that they, the said non-resident defendants do appear here within fifteen days after due publication of this order and do what is necessary to protect their interests; and that this order be published once a week for four successive weeks in the "Peninsula Enterprise", a newspaper published at Accomack C. H., Virginia, and also posted at the front door of the courthouse of the said county on the third Monday in May, A. D., 1906.

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Stewart K. Powell, p. q.